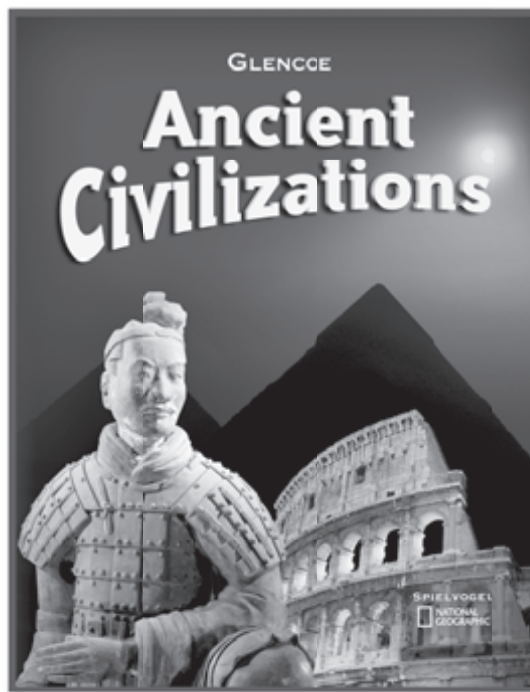


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GLENCOE **Ancient Civilizations**

IN GRAPHIC NOVEL



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LETTER TO THE TEACHER

USING GRAPHIC NOVELS:

POPULAR CULTURE AND SOCIAL STUDIES INTERACT

Graphic novels represent a significant segment of the literary market for adolescents and young adults. These stories may resemble comic books, but on closer inspection, they often address controversial issues using complex story lines. Some graphic novels that are well-known to Western audiences include *Watchmen*, which examines how superheroes live in a society that has turned against them; *Maus*, which uses anthropomorphic characters to tell the story of a Holocaust survivor; *From Hell*, which presents one explanation for the actions of historical serial killer Jack the Ripper; and *Road to Perdition*, which was made into a motion picture by the same name.

WHAT ARE GRAPHIC NOVELS?

Graphic novels, as they are known in Western countries, are inspired by Japanese *manga* (comics) and *anime* (animation). *Anime* style is most commonly recognizable in its use of large-eyed characters with oversized heads, and it has become increasingly recognized as a distinct art form by Western audiences.

Use of the *manga* genre in Japan is far more widespread than in Western countries and dates back to the early part of the twentieth century. Japanese *manga*, rendered in black and white and printed on newsprint, are read by children and adults and include many topics, although science fiction *mechas* (robots) dominate the field. The topics of these works are surprisingly similar to the Western young adult fiction. A large portion of the market is *shojo*, comic books designed to appeal to girls. A popular *shojo* character that appears in America is the *Sailor Moon* series, featuring a resourceful Japanese schoolgirl. *Shonen manga* is designed primarily for boys and usually consists of action stories. Teachers may recognize *shonen manga* in *Yu-Gi-Oh!* and other such cards collected and traded

by many American youth. Many *manga* are published in serial form and together can be as many as 750 pages in length. One of the first *manga* for Western consumption was *The Four Immigrants Manga: A Japanese Experience in San Francisco, 1904–1924* (Kiyama, 1999), first published in 1931. It is not in the *anime* style of today's novels, but offers a poignant portrayal of the challenges facing Asian immigrants at the time.

WHY DO GRAPHIC NOVELS APPEAL TO STUDENTS?

Part of the appeal of graphic novels lies in their “underground” (and therefore forbidden) reputation. Another part of the appeal of *manga* and *anime* lies in sophisticated story lines and the development of complex characters (Izawa, 2002). Unlike American comic books that feature a superhero with fixed and exaggerated attributes, many of these Japanese stories include a subtext of universal themes about ethical and moral dilemmas. These *gekiga* (literary novels) are ambitious in their scope and intricacy and are becoming more available with English translations. Unlike the broad range of genres available in Japan, however, the stream of *manga* and *anime* reaching Western shores is not so diverse. The bulk of *manga* and *anime* in America is often skewed toward violent and sexually graphic titles (called *hentai*, or “perverse”), which does not reflect the wide range of quality available.

Graphic novels continue to develop and diversify (Frey & Fisher, 2004). More recently, interactive graphic novels told in serial form are appearing on the Internet. Readers have a variety of options when they visit each month to view the next installment, including engaging in role-playing games, creating new characters to interact with those developed by the author, and visiting an extensive catalog for background information. Most of these Web-based graphic novels have decidedly adult content, although users are likely to be the Web-savvy adolescents who know how to find these sites. A unique subset of these graphic novels and *manga* is a style of writing called *fanfiction*, where readers create and post their own alternative versions of stories featuring their favorite characters (e.g., Chandler-Olcott & Mahar, 2003).

WHY USE GRAPHIC NOVELS IN SOCIAL STUDIES?

Graphic novels are amazingly diverse, both in terms of their content and usefulness. For example, Gorman (2002) notes that graphic novels are exactly what teens are looking for—they are motivating, engaging, challenging, and interesting. Schwartz (2002b, 2004) believes that graphic novels are engaging because they allow for teachers to enter the youth culture, and students are encouraged to bring their “out of school” experiences into the classroom. Called “**multiple literacies**,” the idea is that educators must bridge the gap between students’ school literacy and the ways in which they use reading and writing outside of school.

Graphic novels have also been used effectively with students with disabilities, students who struggle with reading, and English learners (e.g., Cary, 2004; Frey & Fisher, 2004; Schwartz, 2002a). One of the theories behind the use of graphic novels for struggling adolescents focuses on the fact that the graphic novel presents complex ideas that are interesting and engaging for adolescents, while reducing the text or reading demands. As a result, all students can thoughtfully discuss the content at hand. As Weiner (2003) noted,

Graphic novels have found their way into the classroom, as teachers are realizing their usefulness as literacy tools. After a study of graphic novels, researchers concluded that the average graphic novel introduced readers to twice as many words as the average children’s book. This realization has reinforced the idea that the comics format is a good way to impart information. (p. 61)

CONCLUSIONS

While there remains controversy about graphic novels—especially from people who worry that graphic novels will end traditional reading—our experiences with adolescents, as well as a number of current research studies, suggest that graphic novels are an important adjunct in our instruction. Graphic novels are viable options for students with disabilities, struggling readers, and English learners, but they are more powerful than that. Graphic novels are motivating and engaging for all students.

They allow us to differentiate our instruction and provide universal access to the curriculum. We hope you'll find the graphic novels in this book useful as you engage your students in the study of history and social studies.

Sincerely,

Douglas Fisher & Nancy Frey



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Professor
San Diego State University



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TEACHING STRATEGIES

TEACHING STRATEGIES FOR GRAPHIC NOVELS

As we have noted, graphic novels are an excellent adjunct text. While they cannot and should not replace reading or the core, standards-based textbook, they can be effectively used to build students' background knowledge, to motivate students, to provide a different access route to the content, and to allow students to check and review their work.

Ideas for using graphic novels in the classroom include the following:

- 1. Previewing Content.** In advance of the text reading, you can use a graphic novel as a way to activate background and prior knowledge. For example, you may display a graphic novel on the overhead projector and discuss it with the class. Using a teacher think-aloud, in which you share your thinking about the graphic novel with the class, you might provide students with advance information that they will read later in the book. Alternatively, you may display the graphic novel and invite students, in pairs or groups, to share their thinking with one another. Regardless of the approach, the goal is to activate students' interest and background knowledge in advance of the reading.
- 2. Narrative Writing.** Ask students to read one of the graphic novels, paying careful attention to the details and imagery used. Then ask each student to write their own summary of the story being told in this novel. Graphic novels without much character dialogue can also be used to encourage students to create their own possible dialogue, based on what they know of the content thus far and what they see in the story line. Not only does this engage students in thinking about the content, it also provides you with some assessment information. Based on the dialogue that the students create, you'll understand what they already know, what they misunderstand, and what they do not yet know.
- 3. Summarizing Information.** A third possible use for graphic novels involves writing summaries. Like oral retellings of readings, written summaries require that students consider the main ideas in a piece of text and use their own words to recap what they know (Frey, Fisher, & Hernandez, 2003). Students can discuss the graphic novel and the text they've read with a small group, and then create their own summaries. Alternatively, students could summarize the text and then create a compare-and-contrast graphic organizer, in which they note the differences between their summary of the text and the way that the author/illustrator of the graphic novel summarized the text (e.g., Fisher & Frey, 2004).

4. Review. In addition to serving as fodder for written summaries, graphic novels can be used for review of content. While there are many reasons to review content—such as preparing for a test—graphic novels are especially useful for providing students with a review of past chapters. You can use a graphic novel from a previous chapter to review the major events in time or place, so that students can situate the new information they are reading.

5. Analysis. Graphic novels often have a thematic strand that illustrates a specific point about the content being studied. This may take the form of irony, humor, or a more direct and formal approach to a historical event. In the analysis approach, students read the graphic novel from the point of view of trying to understand the main point the author is trying to convey. This approach is particularly useful after students have covered the content in the main textbook. Encouraging students to pose questions about the text will help to uncover the main points.

For example:

- Why did the author choose this topic?
- What does this graphic novel tell me about the people we have studied?
Does it relate ideas about their society, culture, religion, government, military, economy, or other aspects?
- Is the tone of the story humorous or serious?
- Do I like the people being presented?
- Does the author portray the characters in a positive or negative way?
- What conclusions do these ideas suggest?

Have students write a few sentences answering these questions. Then have them summarize what they believe is the main point of the graphic novel.

6. Visualizing. Have your students skim over the chapter you are working on, or just a particular section of that chapter. The student should then pick one person, one event, or one concept from their reading and create their own graphic representation about it. Students could use a comic book style to illustrate their topic. Their work could be funny, sad, serious, or any other tone that they wish. They can use text and dialogue or let the pictures alone tell the story. Another option would be to use other forms of multimedia for their topic. Students could take pictures, make a computer slide-show presentation, make a video, or create a song or some sort of musical piece to represent their topic.

These are just some of the many uses of graphic novels. As you introduce them into your class, you may discover more ways to use them to engage your students in a new method of learning while exercising the multiple literacies that your students already possess. We welcome you to the world of learning through graphic novels!

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Frey, N., Fisher, D., & Hernandez, T. (2003). "What's the gist?" Summary writing for struggling adolescent writers. *Voices from the Middle*, 11(2), 43–49.

SYNOPSIS

ADDITIONAL INFORMATION FOR THE GRAPHIC NOVELS

The following pages contain additional information about each individual graphic novel. You will find summaries, background information, or discussion questions to help you guide your students' understanding of each graphic novel.

Chapter 1

Without written records, we can only speculate about how early humans learned to survive. We can only guess about the discovery of fire and the decisions to cook food and create clothing. In this graphic novel, we take a humorous approach toward the development of early man.

Chapter 2

This story illustrates the transmission of culture between Egypt and the civilization of Kush. While it is a fact that the Nile River flows north, for the purposes of this graphic novel, we are suspending disbelief by having the river flow south to Kush. Egypt conquered the early Kushites after a 50-year war in the fifteenth century B.C. After this conflict, the two civilizations coexisted and flourished for centuries. Kush would later rise in prominence and conquer the Egyptians in 728 B.C.

Though historians have traditionally believed that the civilization of Kush borrowed and adapted many Egyptian customs, recent research suggests that the reverse may have been true: the Egyptians borrowed from Kush. While that debate continues, we do know that their trade and interactions were not a one-way street. Kush received many goods from Egypt, and they exported cattle, gold, and ivory to Egypt. There is also evidence that shows that after they were conquered, Kushite mercenaries served in Egyptian armies.

Chapter 3

In 168 B.C. there was a Hebrew uprising in Judah. The Jews fought against the oppression of the Greek king of Syria, Antiochus IV. After three years of rebellion, the Hebrews, under the leadership of Judah Maccabee, defeated the Greek army. The Jews later went to their temple in Judah to have a religious ceremony. The celebration of Hanukkah commemorates the miracle of the oil that occurred at that temple.

Ask students if they know of any other groups of people or countries that rebelled against their oppressors. Possible answers may include the Puritans, the United States, and countries in Europe. You may want to mention other groups and countries that have rebelled in Europe, Africa, Asia, Latin America, and South America.

Chapter 4

The concept of nothingness did not originate in India. In fact, the idea had been around for centuries. A symbol for this concept, however, had never been created. Mathematicians in the Gupta period of India developed the symbol for zero. The original symbol was represented as a small dot.

In this graphic novel, a child considers the concept of zero and creates a symbol for it. She then receives the adoration of the masses for her discovery. The purpose of a science fair in this graphic novel is to show that this discovery seems elementary to us now, even though it was incredibly important then. This would be an opportunity to ask students what other concepts or technologies were made in the past that seem so basic to us now. Examples could include the roundness of the world, the fact that the earth revolves around the sun, the concept of gravity, and inventions such as the automobile, the airplane, electronics, and computer technology.

Chapter 5

The Chinese philosopher Confucius traveled across China, spreading his views on the proper structure of Chinese society. The followers of Confucius compiled many of his sayings into a book called the *Lun Yü*, or *Analects*. Confucius believed that every person owed a duty toward another person. His belief that children owed respect and honor to their parents illustrated the Chinese ideal of filial piety.

In this graphic novel, Confucius is spreading his views on filial piety. In the audience, a young boy is listening intently. On page 31, we see him have a flashback, in which he realizes that he did not treat his parents with the respect that they deserved. The young boy is then chastised by other members of the audience, who presumably witnessed his actions toward his parents. The youth then rushes home to make amends with his parents.

Chapter 6

Many Mesoamerican cultures played a variation of the ball game called *pok-a-tok*. While historians know some information about the game, the exact rules are not entirely clear. For example, it is unclear what would happen to the losing team. Some historians believe they were all executed, while others argue that only the coach of the losing team was killed in ritual sacrifice. Some historians believe that the *winning team* was executed, as it was considered an honor and a privilege to be sacrificed to the gods.

Have your students visit the website www.ballgame.org. This resource provides further background about the game, including rules, uniforms, and equipment. The site also contains pictures of artifacts, as well as interactive simulations of the ballgame.

Chapter 7

During Greek's classical period, two of the most important city-states were Athens and Sparta. These two city-states, though both Greek, were distinctly different. Athens was a center of culture and learning, while Sparta placed great emphasis on martial pride and warfare. The two city-states did share some common traits. Spartans created some beautiful art and pottery, and the Athenians were extremely successful warriors.

This graphic novel uses a humorous method of explaining these different social views by imagining that a citizen of Athens and a citizen of Sparta were neighbors. This peek into their lives may remind some of a sitcom in the style of *The Odd Couple*. Despite their obvious differences, in the end they realize that they are both still friends and still Greek.

Chapter 8

The Greek play *Oedipus Rex* is widely considered to be one of the classical stories of Western culture. This graphic novel imagines how the play might be presented in a modern context—as if it were on a DVD, for example. The graphic novel presents such “special features” as director and cast interviews and a behind-the-scenes look at the night of the premiere.

Because this graphic novel sets the play in something similar to modern times, it is not completely factual in all of its details. To the best of our knowledge, there were no dirigibles flying around in ancient Greece.

Chapter 9

Ancient Pompeii was a busy port town. Its citizens were going about their day on August 24, A.D. 79, when Mt. Vesuvius erupted and buried the town in volcanic ash. About 20,000 people escaped, but thousands of others died. In the 1500s, the ruins of Pompeii were discovered, preserved under the ash. It was later discovered that there were holes in the ash shaped like human bodies. When archaeologists poured plaster into these holes, it created casts of what the people looked like when they were killed by the volcanic ash. This graphic novel focuses on one citizen and her experiences during the eruption.

Today, about 600,000 people still live near Mt. Vesuvius. Some people even live on the volcano's beautiful green slopes. Scientists warn that the volcano is overdue to erupt again and suggest that people move away from the highest-risk areas. Ask students if they would choose to live near Mt. Vesuvius. (*Answers will vary, but students may suggest that the region is a beautiful place and that*

there is no guarantee that an eruption will happen in his or her lifetime, but the risk of another eruption might be too devastating to leave to chance.)

Chapter 10

This graphic novel takes a humorous look at how gladiators, the sports heroes of Rome, might have been portrayed if modern sports reporting and media coverage had been available. During the height of the Roman Empire, great sporting events were developed. Gladiators were often slaves captured by Roman armies. If they did not die as a result of their battles, they might eventually achieve their freedom.

While this graphic novel is about Roman gladiators, it also pokes fun at modern athletes. Specifically, this graphic novel takes shots at the clichés we may hear athletes say, as well as the amount of attention and media coverage that athletes receive. This could be an opportunity to discuss the importance of athletes in today's society.

Chapter 11

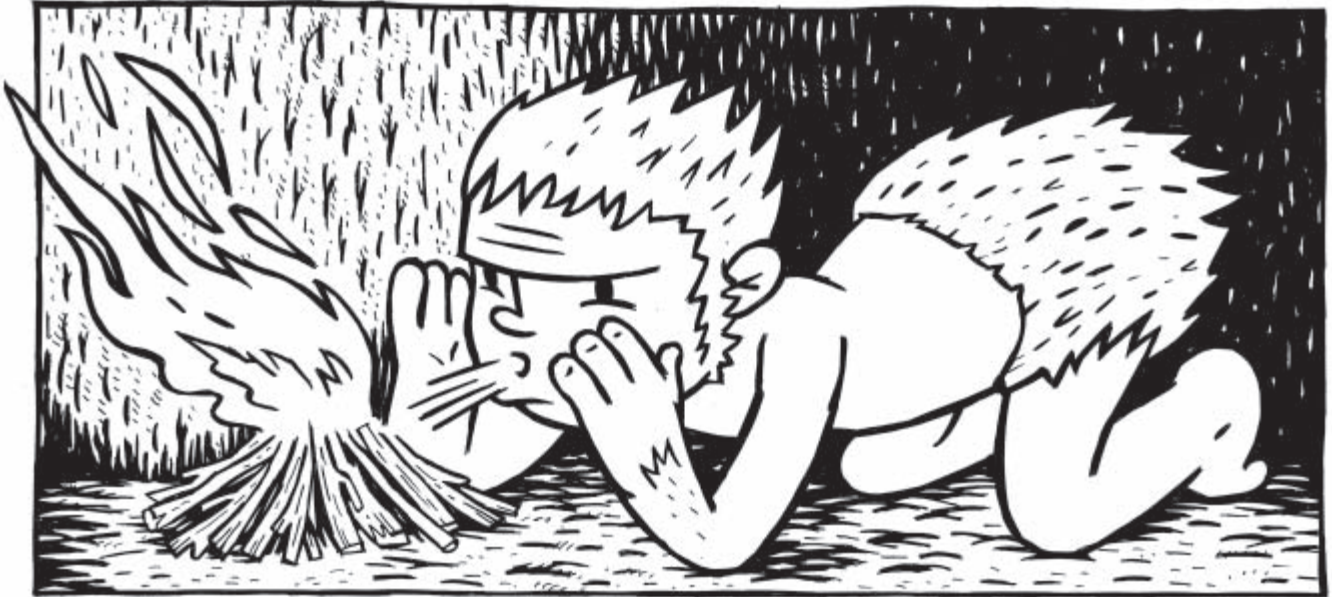
When students read about historical events, it can be difficult to visualize what happened. This graphic novel attempts to give an illustrated account of the vision that Constantine believed he had, his victory in the ensuing battle, as well as the actions that he took afterward.

Be sure that your students do not become confused about what was accomplished by the Edict of Milan. The edict itself did not make Christianity the official religion of Rome—it only made it a legal religion to practice. Christianity would later become the official religion of Rome in A.D. 392, under Emperor Theodosius. As for Constantine himself, though he issued the Edict of Milan in A.D. 313, he did not convert to Christianity until he was on his deathbed in A.D. 337.

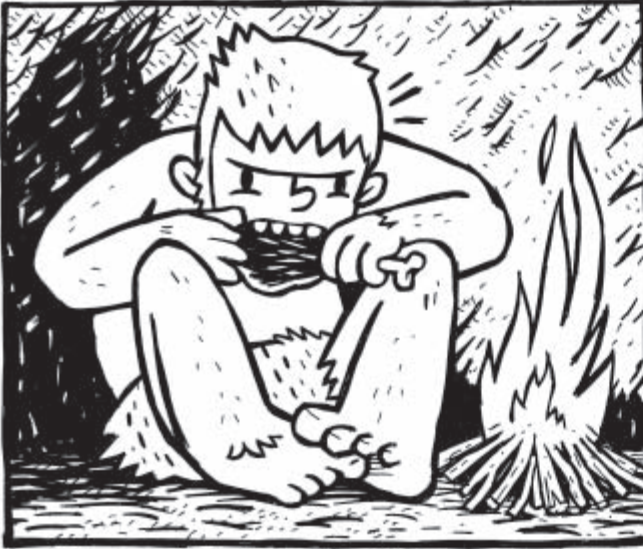
CHAPTER 1

The First Civilizations





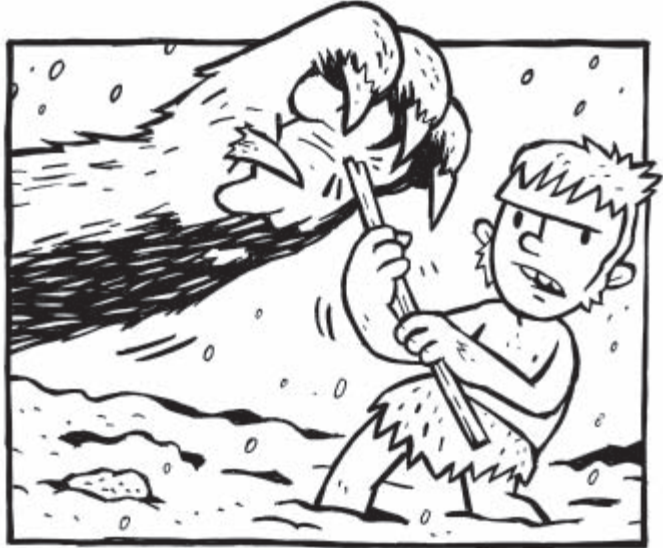
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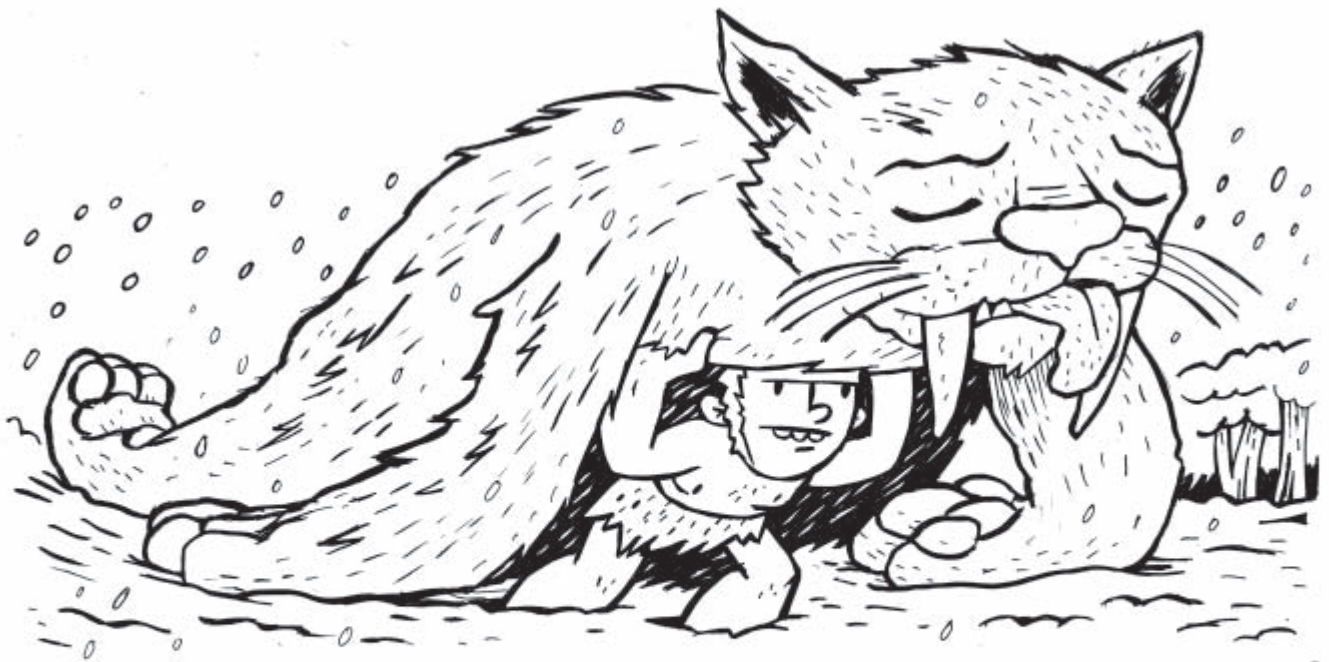


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BY BRIAN RALPH

CHAPTER 2

Ancient Egypt and Kush

Floating Along the Nile



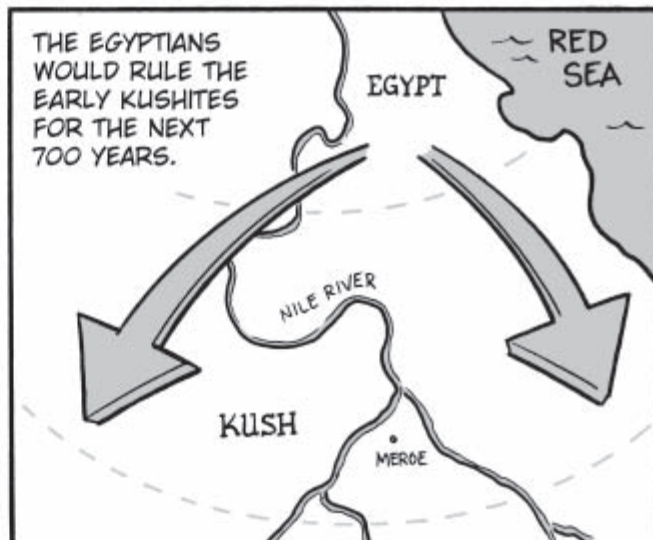
AROUND 2000 B.C., A CIVILIZATION THAT WOULD LATER BE KNOWN AS THE KUSH BEGAN AS A GROUP OF SIMPLE CATTLE HERDERS ON THE GRASSY PLAINS SOUTH OF THE SAHARA.



LIFE CHANGED FOR THE EARLY KUSHITES IN THE 1400'S B.C., WHEN THEY WERE INVADDED AND CONQUERED BY THE EGYPTIANS.



THE EGYPTIANS WOULD RULE THE EARLY KUSHITES FOR THE NEXT 700 YEARS.



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THROUGH THIS LONG RELATIONSHIP,
THE KUSHITES ADOPTED MANY FORMS
OF EGYPTIAN CULTURE. IT WAS
ALMOST AS IF EGYPT'S CULTURE
FLOATED DOWN THE NILE RIVER...





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THERE WAS EXTENSIVE TRADE BETWEEN EGYPT AND KUSH. TRADING WITH EGYPT HELPED KUSH GROW A POWERFUL ECONOMY.



THE EGYPTIANS TAUGHT THE KUSH HOW TO WORK WITH BRONZE AND COPPER.



ONE USE OF THIS NEW KNOWLEDGE WAS THAT THE KUSHITES COULD MAKE BETTER WEAPONS.



BY 750 B.C., THE KUSHITES WOULD BECOME THE CONQUERORS...

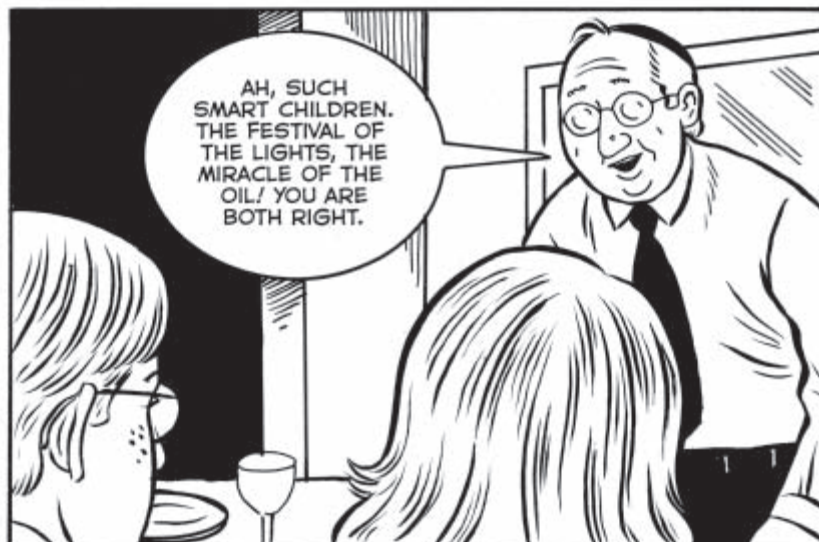


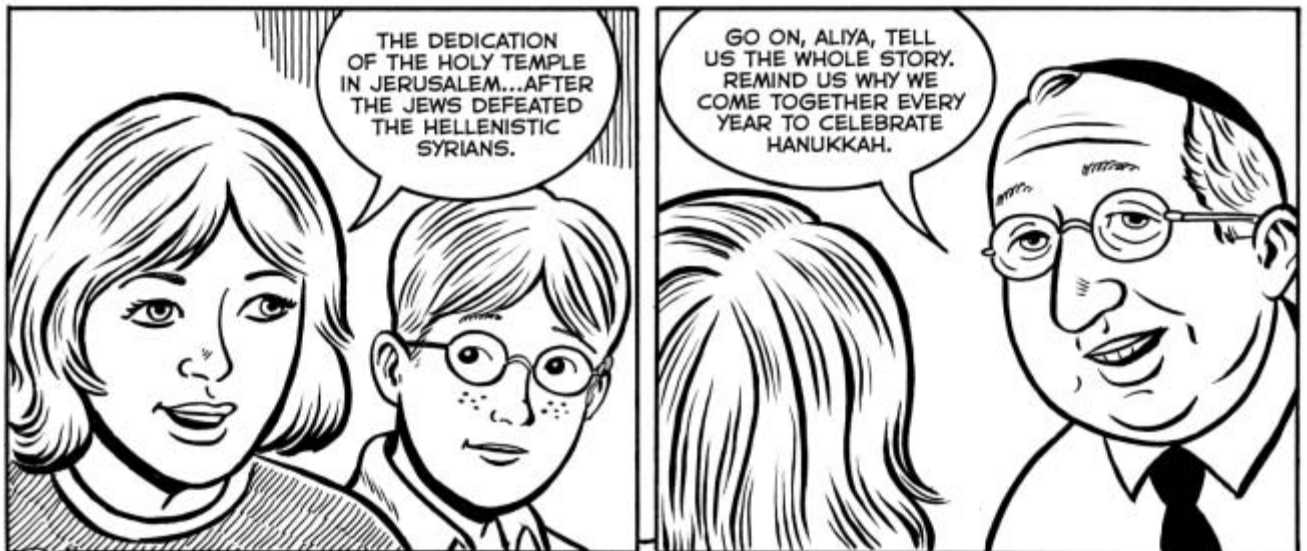
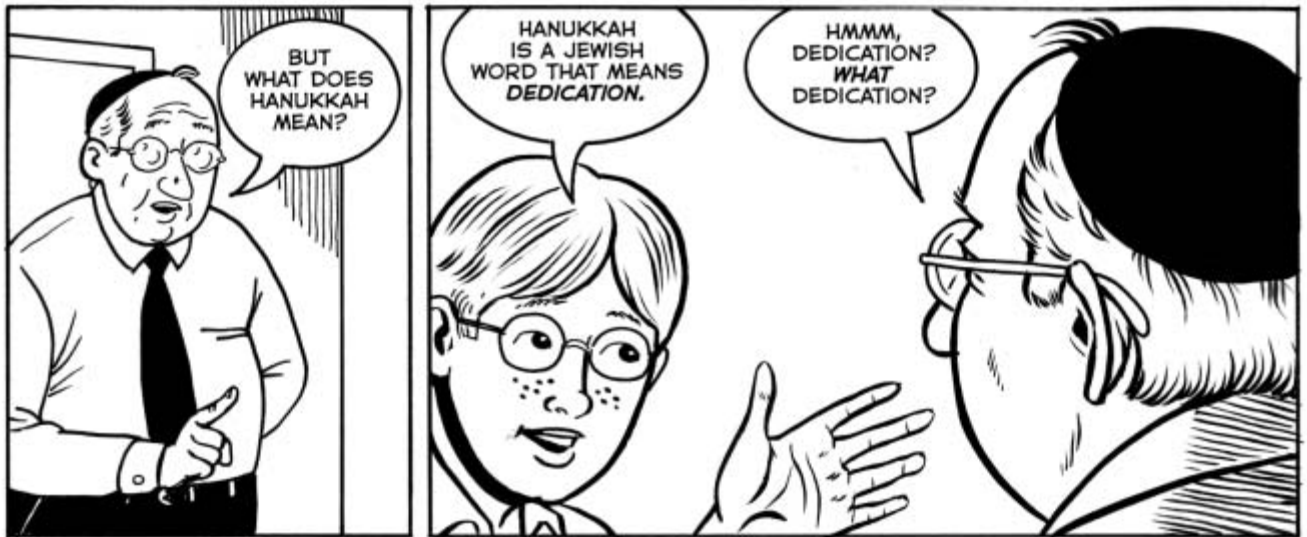
CHAPTER 3

The Ancient Israelites

THE FESTIVAL OF LIGHTS







WE ARE DESCENDENTS OF THE ANCIENT ISRAELITES. IN 168 B.C. ANTIOCHUS IV, THE GREEK KING OF SYRIA, BECAME THE RULER OF JUDAH, OUR ANCIENT HOMELAND. ANTIOCHUS PROHIBITED THE JEWS FROM PRACTICING THEIR RELIGION. AND HE DESECRATED THE TEMPLE IN JERUSALEM BY DEDICATING IT TO THE WORSHIP OF ZEUS, A GREEK GOD.



MOST OF THE JEWS IN JUDAH WERE UNHAPPY WITH ANTIOCHUS AND THE GREEK CUSTOMS, BUT SOMETHING IMPORTANT HAPPENED IN THE SMALL VILLAGE OF MODIIN OUTSIDE JERUSALEM.

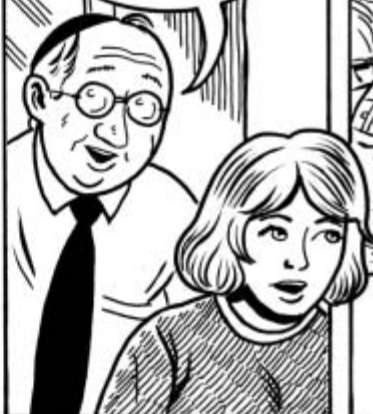


GREEK SOLDIERS GATHERED THE JEWISH VILLAGERS OF MODIIN AND TOLD THEM TO BOW DOWN TO A GREEK IDOL AND EAT THE FLESH OF A PIG.

BUT OUR FAITH PROHIBITS THAT!



THAT'S RIGHT, DANNY. WHAT HAPPENED NEXT, ALIYA?



THE GREEK OFFICER IN CHARGE COMMANDED A JEWISH HIGH PRIEST NAMED MATTATHIAS TO TAKE PART IN THE GREEK RELIGIOUS CEREMONY, BUT THE PRIEST REFUSED.

THE VILLAGERS PLEADED WITH THE GREEK OFFICER, BUT HE WOULD NOT BACK DOWN FROM HIS DEMAND...

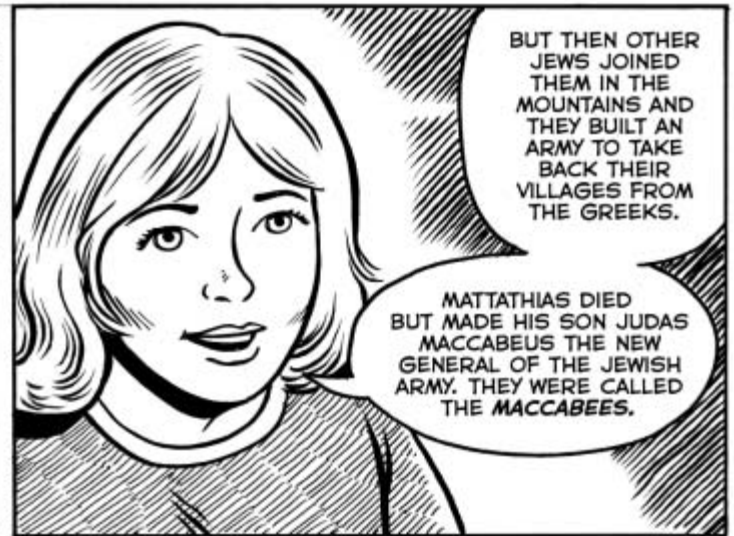


MATTATHIAS WAS SO ENRAGED THAT HE DREW HIS SWORD AND KILLED THE UNSUSPECTING GREEK OFFICER!



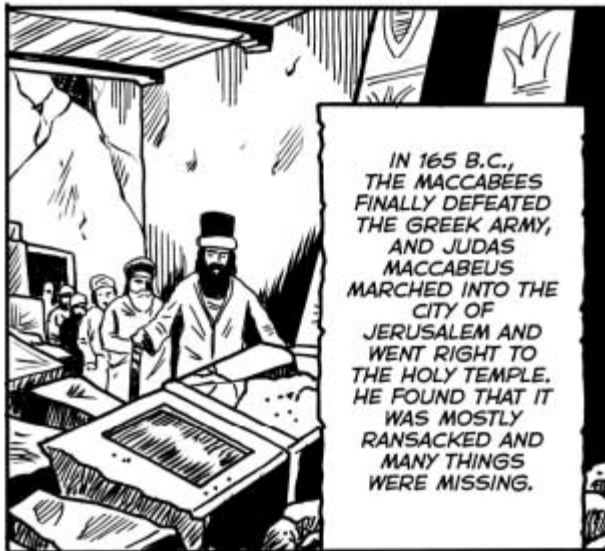


THEN THE REST OF THE VILLAGERS ATTACKED AND KILLED THE REST OF THE GREEK SOLDIERS. MATTATHIAS AND HIS FAMILY FLED TO THE NEARBY MOUNTAINS TO HIDE.

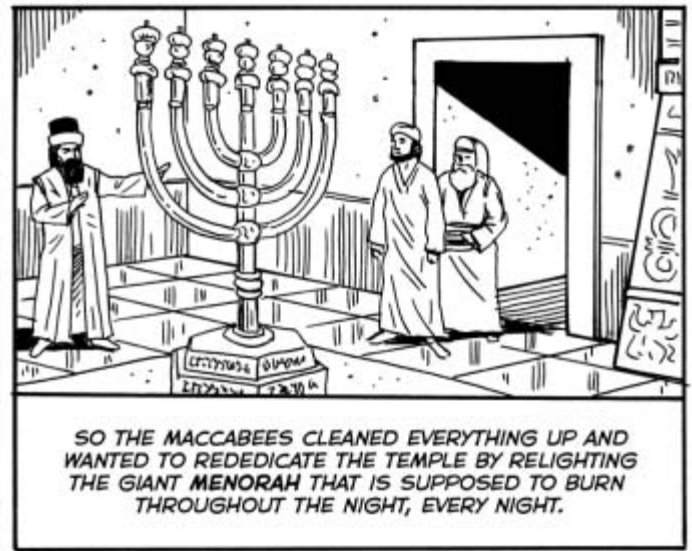


BUT THEN OTHER JEWS JOINED THEM IN THE MOUNTAINS AND THEY BUILT AN ARMY TO TAKE BACK THEIR VILLAGES FROM THE GREEKS.

MATTATHIAS DIED BUT MADE HIS SON JUDAS MACCABEUS THE NEW GENERAL OF THE JEWISH ARMY. THEY WERE CALLED THE MACCABEES.



IN 165 B.C., THE MACCABEES FINALLY DEFEATED THE GREEK ARMY, AND JUDAS MACCABEUS MARCHED INTO THE CITY OF JERUSALEM AND WENT RIGHT TO THE HOLY TEMPLE. HE FOUND THAT IT WAS MOSTLY RANSACKED AND MANY THINGS WERE MISSING.



SO THE MACCABEES CLEANED EVERYTHING UP AND WANTED TO REDEDICATE THE TEMPLE BY RELIGHTING THE GIANT MENORAH THAT IS SUPPOSED TO BURN THROUGHOUT THE NIGHT, EVERY NIGHT.



BUT THEY COULD ONLY FIND ENOUGH OIL TO KEEP THE MENORAH LIT FOR ONE NIGHT, RIGHT ALIYA?



YES, DANNY, BUT THE MIRACLE OCCURRED WHEN THAT LITTLE BIT OF OIL BURNED FOR EIGHT DAYS! THAT WAS ENOUGH TIME TO PREPARE FRESH OIL FOR THE TEMPLE'S MENORAH.

AND SO WE CELEBRATE THE MIRACLE OF THE OIL!



SO WHAT DO WE DO ON THIS FIRST NIGHT OF HANUKKAH?



WE USE OUR OWN MENORAH AND LIGHT A CANDLE EVERY NIGHT, FOR EIGHT NIGHTS--TO CELEBRATE THE MIRACLE OF THE OIL LASTING EIGHT DAYS.

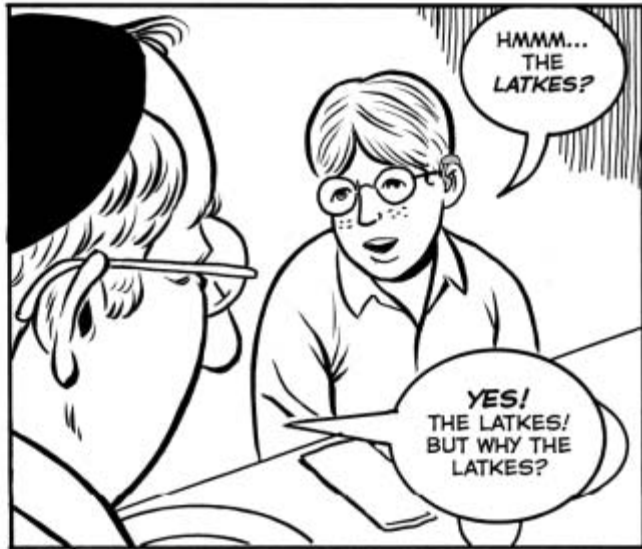
ON THE FIRST NIGHT, WE LIGHT THE SHAMUS CANDLE AND RECITE THREE BLESSINGS. THE L'HADIK NEIR, THE SHE-ASAH NISM, AND THE SHE HEKHIANU. THEN WE LIGHT THE FAR RIGHT CANDLE WITH THE SHAMUS AND PUT THE SHAMUS BACK IN ITS HOLDER. BOTH CANDLES ARE ALLOWED TO BURN OUT ON THEIR OWN.



EACH NIGHT, ANOTHER CANDLE IS ADDED FROM RIGHT TO THE LEFT--JUST AS WE READ HEBREW-- BUT THE CANDLES ARE LIT FROM LEFT TO RIGHT BECAUSE WE ALWAYS HONOR THE NEWER THING FIRST. ON THE EIGHTH NIGHT, ALL NINE CANDLES (THE EIGHT HANUKKAH CANDLES AND THE SHAMUS) ARE LIT.



YES, DANNY, YES. AND WHAT ELSE IS PART OF OUR TRADITIONAL HANUKKAH CELEBRATION?



HMMM... THE LATKES?

YES! THE LATKES! BUT WHY THE LATKES?

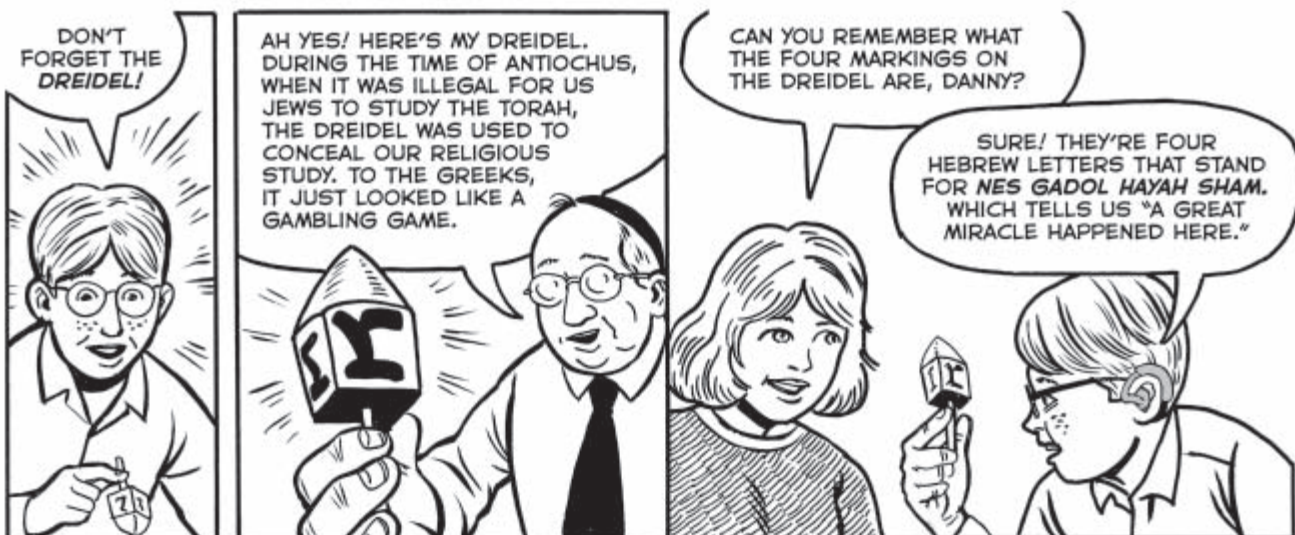


THE LATKES ARE THE POTATO PANCAKES FRIED IN OIL. AND...THE OIL REMINDS US OF THE OIL WHICH BURNED FOR EIGHT DAYS INSTEAD OF ONE.

I LIKE MY LATKES DIPPED IN APPLE SAUCE!

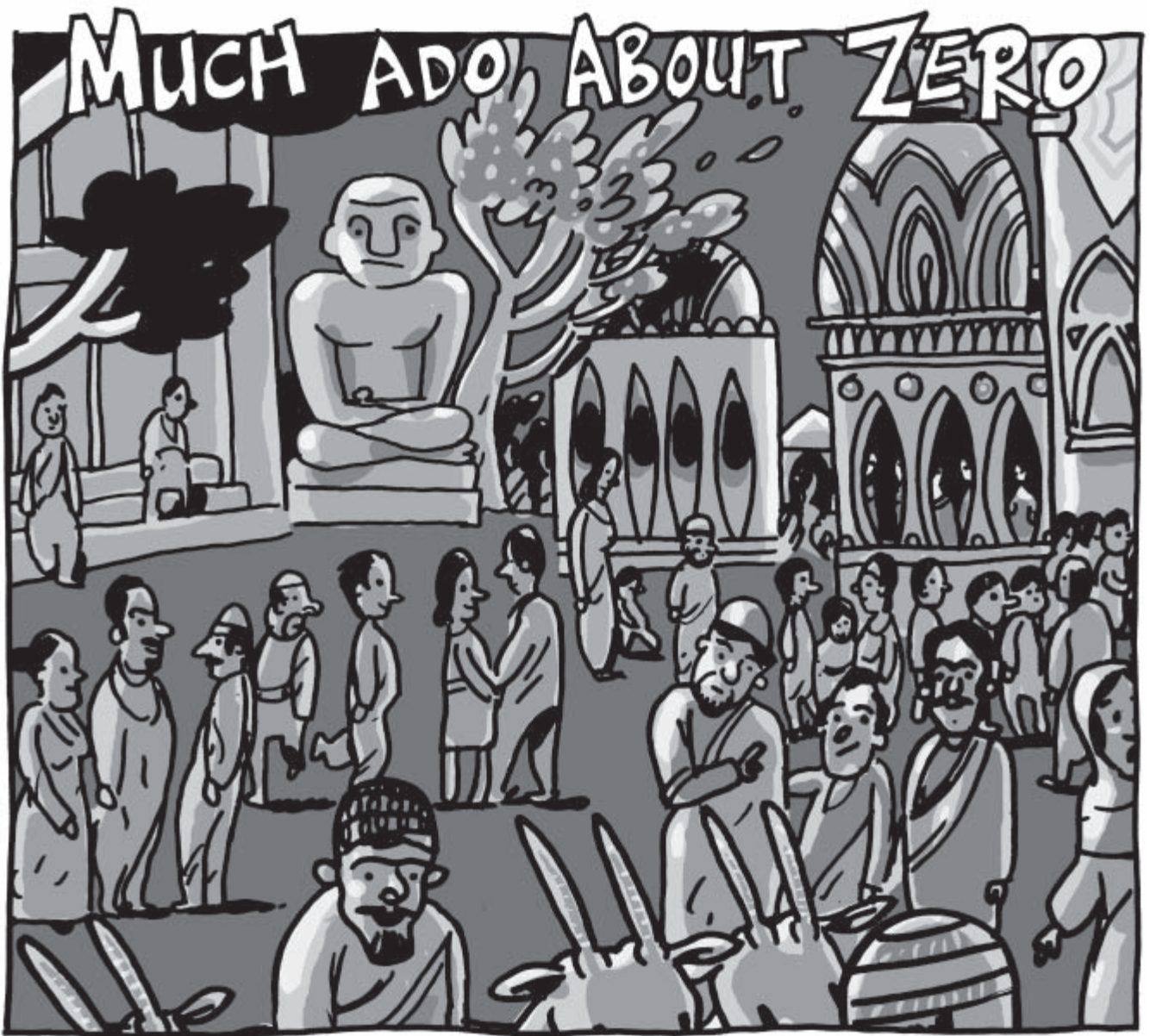


I LIKE THE SUFGANIYOT BEST! THE DOUGHNUTS WITHOUT THE HOLE, DEEP FRIED IN HOT OIL AND THEN COVERED IN POWDERED SUGAR AND CINNAMON. MMMMMM!



CHAPTER 4

Early India

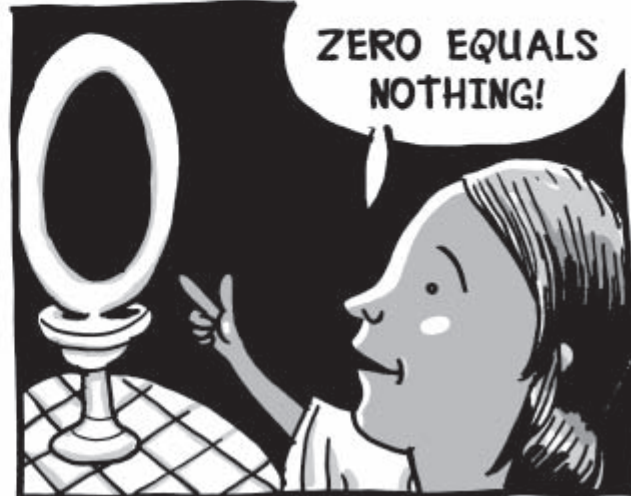


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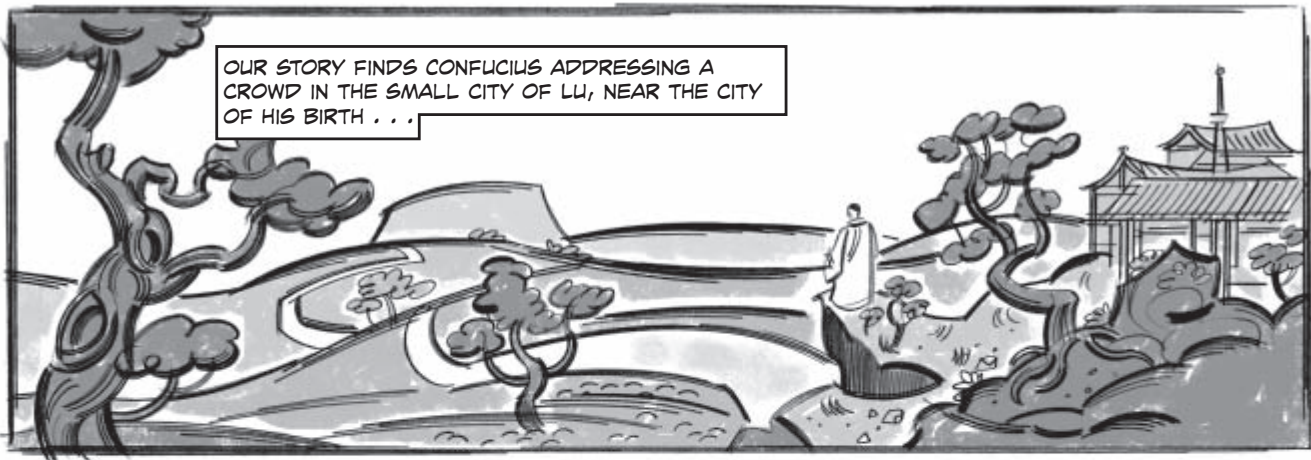
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CHAPTER 5

Early China



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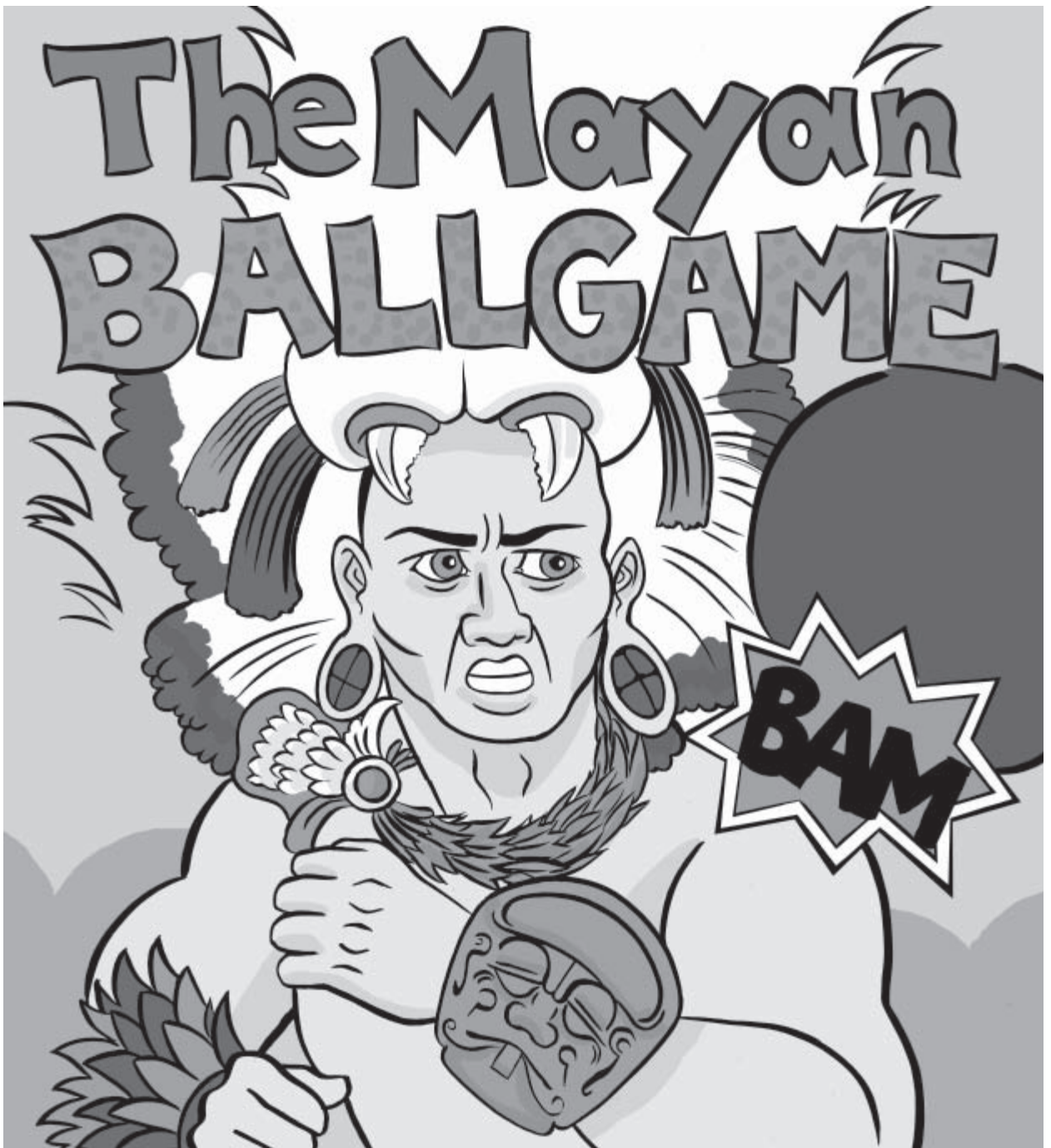




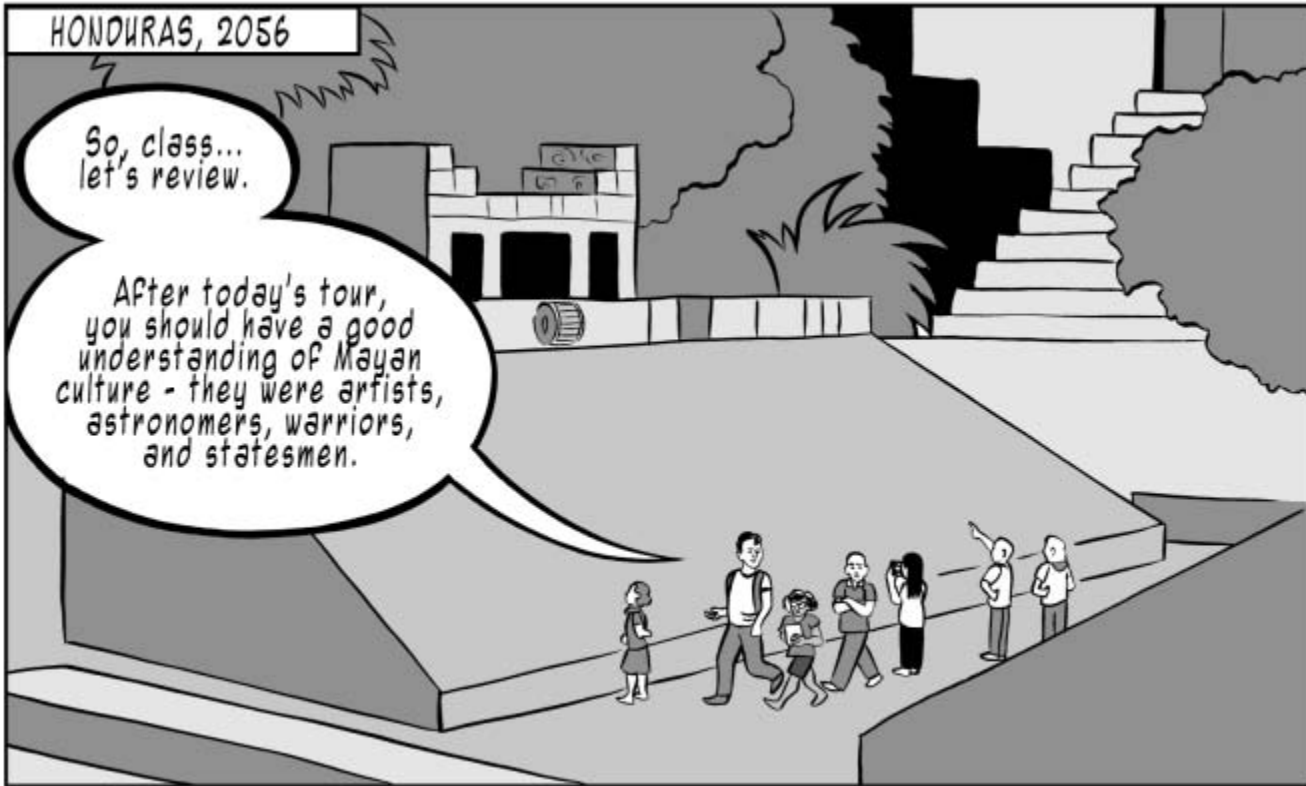


CHAPTER 6

The Ancient Americas



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Here we are in a Mayan city on one of the most exciting days of the year. In a few moments, King Macaw Speaker and his lords will face captured enemy soldiers in a game of POK-A-TOK!



Pok-a-tok is the Mayan version of an ancient ballgame played across Mesoamerica. The Mayans treated pok-a-tok as part of their religion. They saw the game as a tool for talking with the gods, or even for re-enacting key events in Mayan MYTHS.

From looking at Mayan art, we know some things about what pok-a-tok LOOKED like - the equipment, the basic moves.

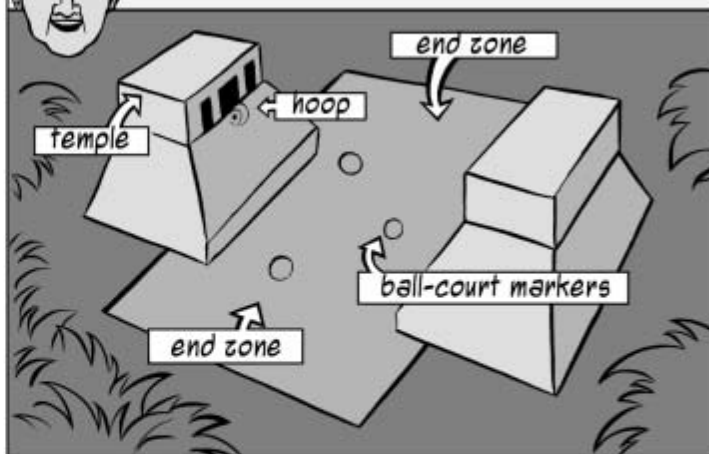


MAYAN BALLPLAYER
SCULPTED IN CLAY
A.D. 600-800

But there's one problem - we don't know much about the rulebook. We'll just have to observe and see what we can learn.



Before the game gets started, let's take a look at the court!



It's a stone structure, shaped like a capital 'I.' There are stone hoops high on both of the sloping sides of the court. In pok-a-tok, there was no regulation court - each one was different! The advantage was ALWAYS with the home team.

The Mayans played *pok-a-tok* with a huge, solid RUBBER BALL.



When the game is ready to start, this priest will hurl the ball down the sloped side of the court.

Here it comes - the game has begun!



Check out the player with the huge headdress. That's the king - he's playing the role of the Hunter Hero Twin, *HUNAHPU*.



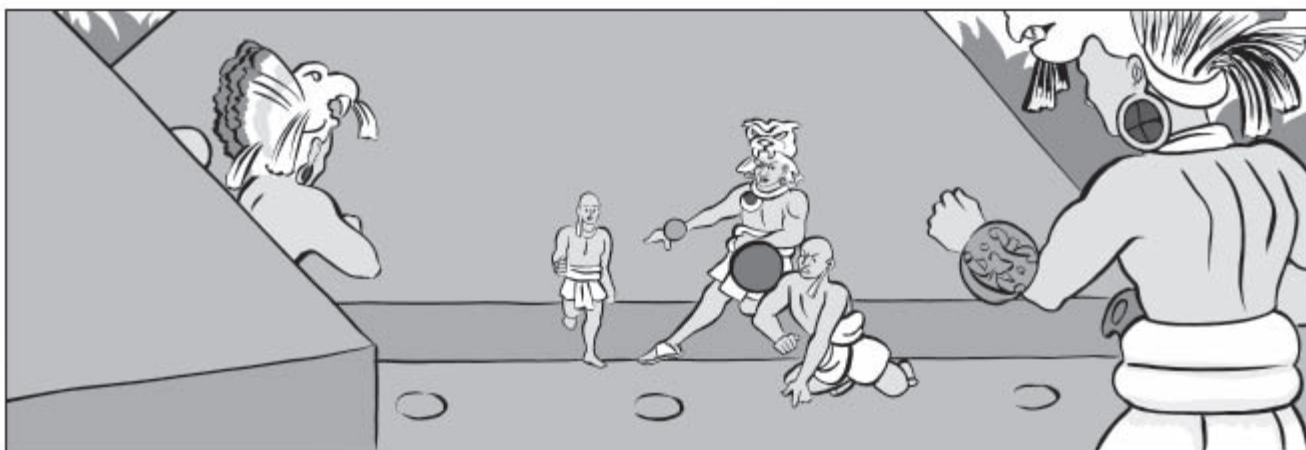
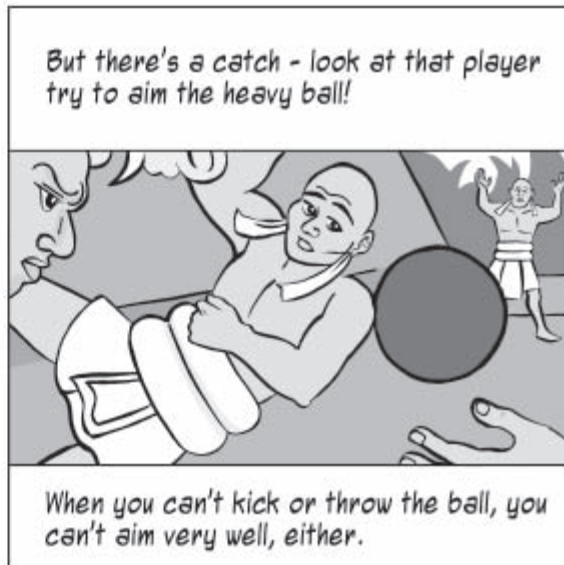
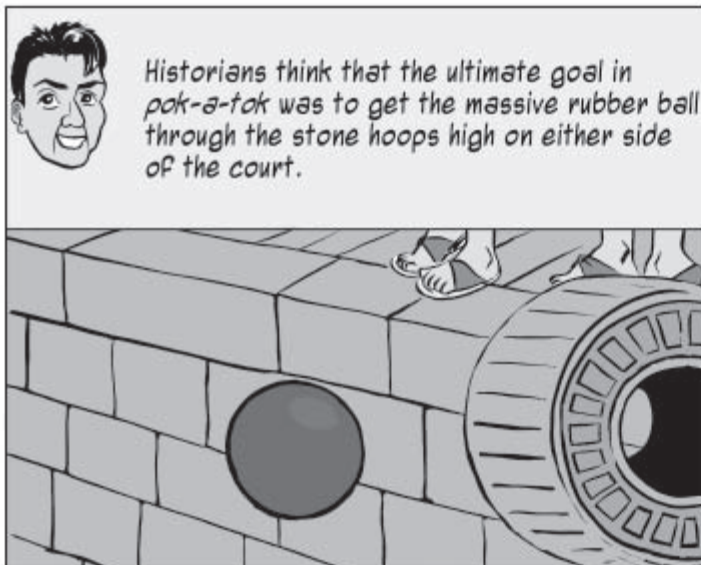
Who were the Hero Twins? In Mayan mythology, the Hero Twins created the world. They were also the greatest ballplayers EVER!

The Mayans believed that every time they played *pok-a-tok*, they acted out the defeat of the Lords of Death at the hands of these mighty Twins.



Wow! The King's team is looking SHARP!

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Let's take advantage of the stop in play to look at the players' special equipment.

Around the King's waist, we see a big belt of thick padding. This is called a YOKE.

Scenes on Mayan artifacts often show the players hit the ball with their hips.

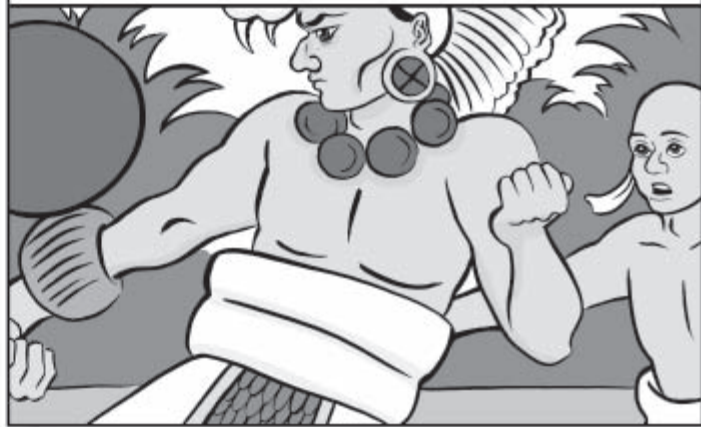
If players didn't wear YOKEs, they could injure themselves when the mammoth ball came hurtling their way!



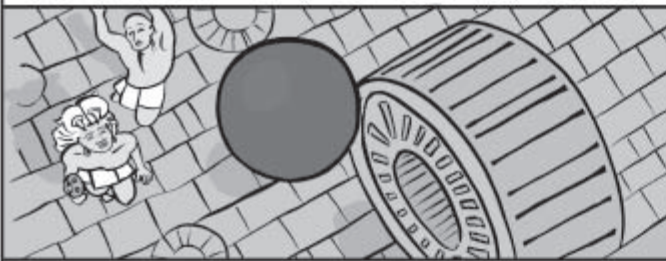
The MANOPLA protects the bones in Lord Jaguar's arm and enables him to direct the ball more effectively.



Lord JAGUAR, the King's best Friend, is an amazing pok-a-tok player. Look at his right forearm - he's wearing a MANOPLA, a stone device for hitting the ball.



Sometimes, the losers in this ballgame are sacrificed, as the Lords of Death were in the Mayan creation myth.



Oh! Lord Jaguar almost scored through the hoop!

The King's wife, Lady Macaw, can barely watch....





CHAPTER 7

The Ancient Greeks



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MEET CLASSICAL GREECE'S MOST ARGUMENTATIVE NEIGHBORS!



DRACO

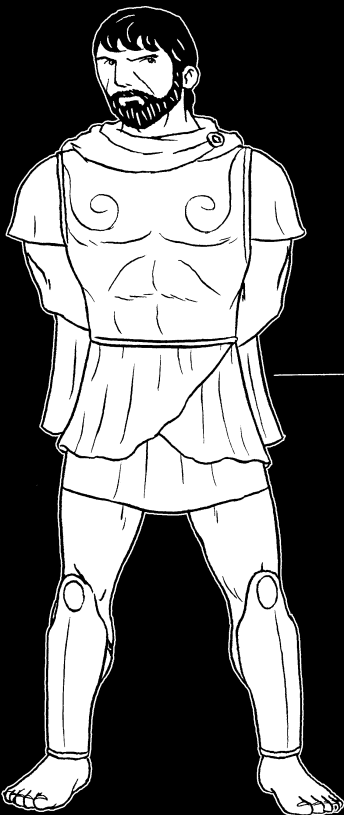
AND



CYLON !

FACT: THE ERA IN GREEK HISTORY CIRCA 500-336 B.C. IS COMMONLY KNOWN AS THE CLASSICAL PERIOD, OR THE "GOLDEN AGE" OF GREEK CULTURE.

DRACO HAILS FROM THE SOUTHERN GREEK CITY-STATE OF SPARTA, WHILE CYLON MAKES HIS HOME IN THE COASTAL CITY-STATE OF ATHENS.



AND LIKE THEIR RESPECTIVE HOMETOWNS, THESE TWO GUYS COULDN'T BE MORE DIFFERENT. JUST HOW DIFFERENT, EXACTLY? WELL, LET'S CHECK IN WITH THEM FOR AN EXAMPLE OR TWO...

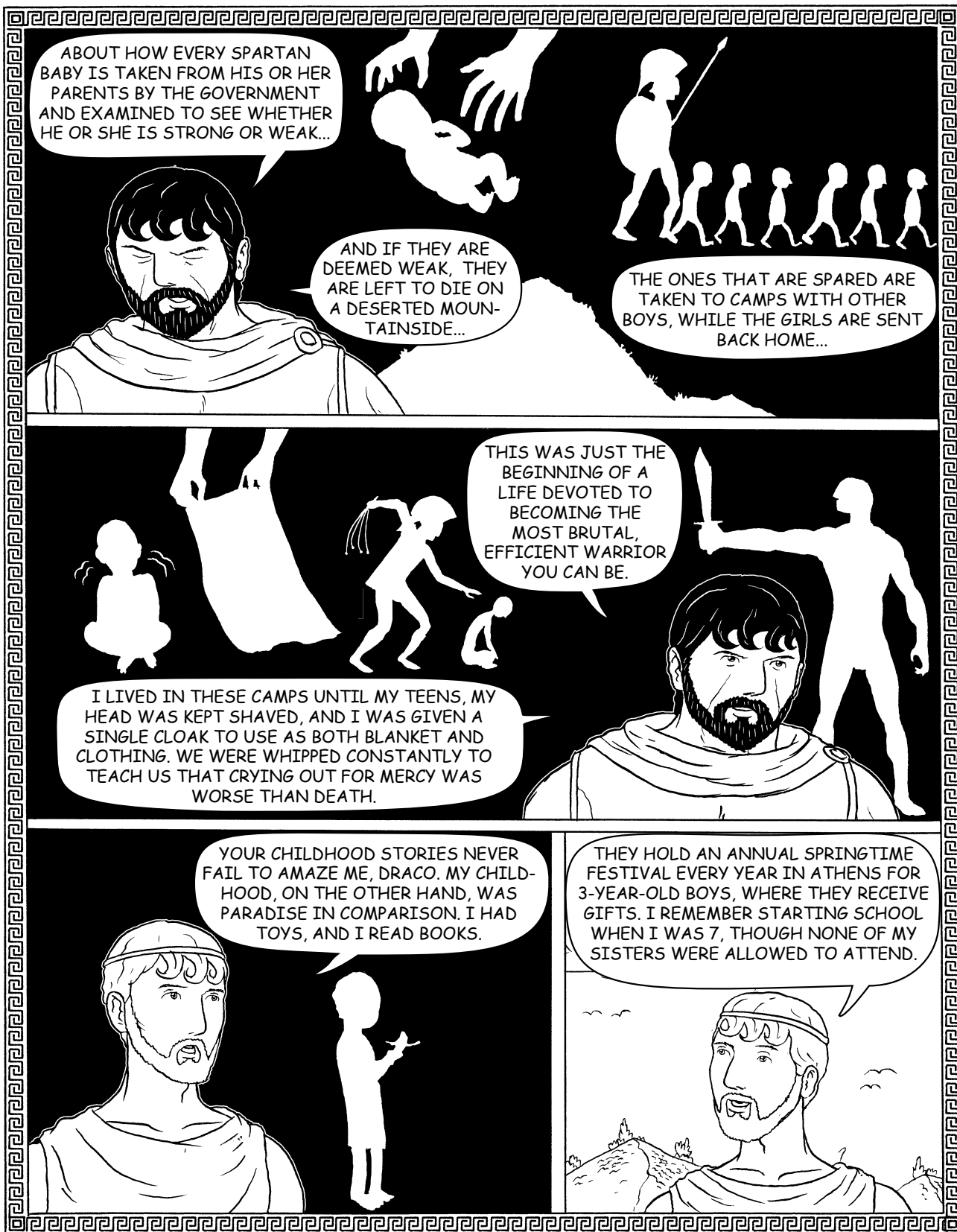






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ABOUT HOW EVERY SPARTAN BABY IS TAKEN FROM HIS OR HER PARENTS BY THE GOVERNMENT AND EXAMINED TO SEE WHETHER HE OR SHE IS STRONG OR WEAK...

AND IF THEY ARE DEEMED WEAK, THEY ARE LEFT TO DIE ON A DESERTED MOUNTAIN SIDE...

THE ONES THAT ARE SPARED ARE TAKEN TO CAMPS WITH OTHER BOYS, WHILE THE GIRLS ARE SENT BACK HOME...

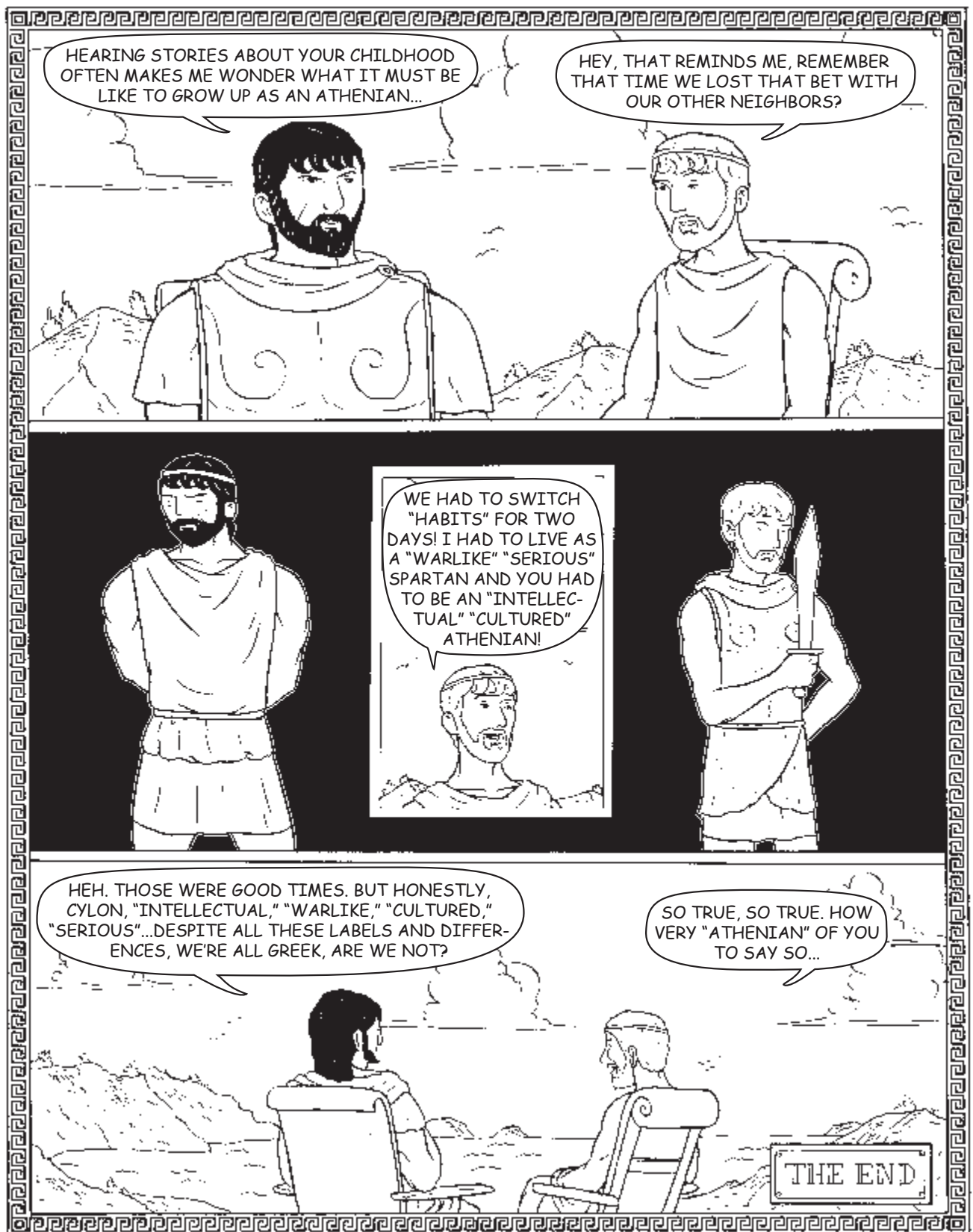
THIS WAS JUST THE BEGINNING OF A LIFE DEVOTED TO BECOMING THE MOST BRUTAL, EFFICIENT WARRIOR YOU CAN BE.

I LIVED IN THESE CAMPS UNTIL MY TEENS, MY HEAD WAS KEPT SHAVED, AND I WAS GIVEN A SINGLE CLOAK TO USE AS BOTH BLANKET AND CLOTHING. WE WERE WHIPPED CONSTANTLY TO TEACH US THAT CRYING OUT FOR MERCY WAS WORSE THAN DEATH.

YOUR CHILDHOOD STORIES NEVER FAIL TO AMAZE ME, DRACO. MY CHILDHOOD, ON THE OTHER HAND, WAS PARADISE IN COMPARISON. I HAD TOYS, AND I READ BOOKS.

THEY HOLD AN ANNUAL SPRINGTIME FESTIVAL EVERY YEAR IN ATHENS FOR 3-YEAR-OLD BOYS, WHERE THEY RECEIVE GIFTS. I REMEMBER STARTING SCHOOL WHEN I WAS 7, THOUGH NONE OF MY SISTERS WERE ALLOWED TO ATTEND.

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CHAPTER 8

Greek Civilization



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THE DIRECTOR'S INTERVIEW

MY NAME IS SOPHOCLES. I AM THE WRITER OF THE PLAY "OEDIPUS REX." I FIRST PRODUCED THE PLAY IN ATHENS AROUND 430 B.C. AT THE GREAT DIONYSIA, A RELIGIOUS AND CULTURAL FESTIVAL HELD IN HONOR OF THE GOD DIONYSUS, WHERE IT WON SECOND PRIZE. A LOT HAPPENED BEFORE WE ACTUALLY GOT TO PERFORM AT THE DIONYSIA - AS YOU CAN SEE HERE - AND IT CAN BE NERVE RACKING FOR THE ACTORS TO PERFORM IN FRONT OF 17,000 PEOPLE. BUT FOR A MAN OF MY CALIBER, IT WAS JUST ANOTHER WALK IN THE PARK.

FIRST, ALL THE "TRAGIC" PLAYWRIGHTS ARRIVE TO PRESENT THEIR PLAYS TO THE ARCHON EPONYMOS...



EACH POET HANDS OVER 4 PLAYS EACH: A TRILOGY OF TRAGEDIES AND 1 SATYR PLAY.



ONLY 3 POETS ARE SELECTED...



THAT EVENING, SOPHOCLES SAT DOWN TO START WRITING HIS PLAYS. IT WOULD TAKE HIM MANY LONG NIGHTS TO FINISH HIS SCRIPTS...



EACH POET IS GIVEN A WEALTHY SPONSOR FROM THE COMMUNITY TO FUND HIS PLAYS.



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THE CAST INTERVIEWS



DEDIPUS IS A STRONG ROLE TO PLAY, HENCE THE REASON I WAS PICKED FOR IT. MY STYLE IS KIND OF TOMUS CROISEUS MEETS MORGANUS FREEMANUS, NICOLASUS CAGEUS MEETS JOHNNUS TRA-VOLTAMUS. BUT IN ANSWER TO YOUR ORIGINAL QUESTION, YES, THE WATER TEMPERATURE IS FINE, THANK YOU.

SO HOW DOES IT FEEL TO BE A MAN PLAYING A WOMAN'S ROLE?



WELL AS YOU ARE AWARE, ALL OF THE ROLES IN THESE PLAYS ARE ACTED BY MEN. WHETHER IT'S A MALE, FEMALE OR ANIMAL ROLE. SO IT'S NOT A PROBLEM FOR ME TO PLAY THE ROLE OF JOCASTA, OTHER THAN THESE TIGHTS ARE JUST WAY TOO TIGHT.

OH, I THOUGHT THE HIGH PITCHED VOICE WAS YOU IN CHARACTER.

THERE WILL BE A LOT OF TREPIDATION ABOUT THE SUBJECT MATTER. I'M SURE THERE ARE PEOPLE WHO WILL FEEL THAT ANY USE OF THE WORD TRAGIC OR ANY REFERENCE TO ANYTHING VIOLENT OR REMOTELY ASSOCIATED WITH THE TERRIBLE TRAGEDY...



I HAVEN'T GOT A CLUE WHAT HE'S TALKING ABOUT.

HE DOES THIS ALL THE TIME. IT'S NOT AS IF WE'RE SITTING ON THE SET OF SOME MAJOR TV SHOW. WE'RE SMALL TIME ACTORS, WE GET PAID VERY LITTLE AND WE HAVE FULL-TIME JOBS. NO ONE KNOWS US. DO YOU KNOW HIM? I DON'T.



YES, MY AGENT GOT ME THE ROLE OF THE SPHYNX. HE SAID IT WOULD BE MY BIG COMEBACK ROLE. I'M LOOKING FORWARD TO THE SCENE WHEN I SWOOP DOWN AND SAVE THE HEROINE. WHAT? NO, I HAVEN'T READ THE SCRIPT YET.

THE PREMIERE

THE BIG DAY ARRIVES AND THE CROWDS GATHER...



BACKSTAGE, THE CAST IS GETTING READY...

5 MINUTE CALL.

THANK YOU SWEET.

DID YOU SEE WHO WAS SITTING FRONT ROW?

LADIES AND GENTLEMEN! WE PROUDLY PRESENT TO YOU THE PLAY... "OEDIPUS REX!"

WE'VE SEEN IT!!!

IT WASN'T UNUSUAL FOR THE CROWD TO HAVE SEEN THE PLAY BEFORE. WHAT WAS IMPORTANT WAS HOW THE PLAYWRIGHT WROTE THE STORY AND PRESENTED THE CHARACTERS.

SOPHOCLES GOES BACKSTAGE TO WISH THEM WELL...



JUST GO OUT THERE AND ENJOY IT! OK, EVERYBODY READY? THEN LIGHTS! CAMERA! ACTION!

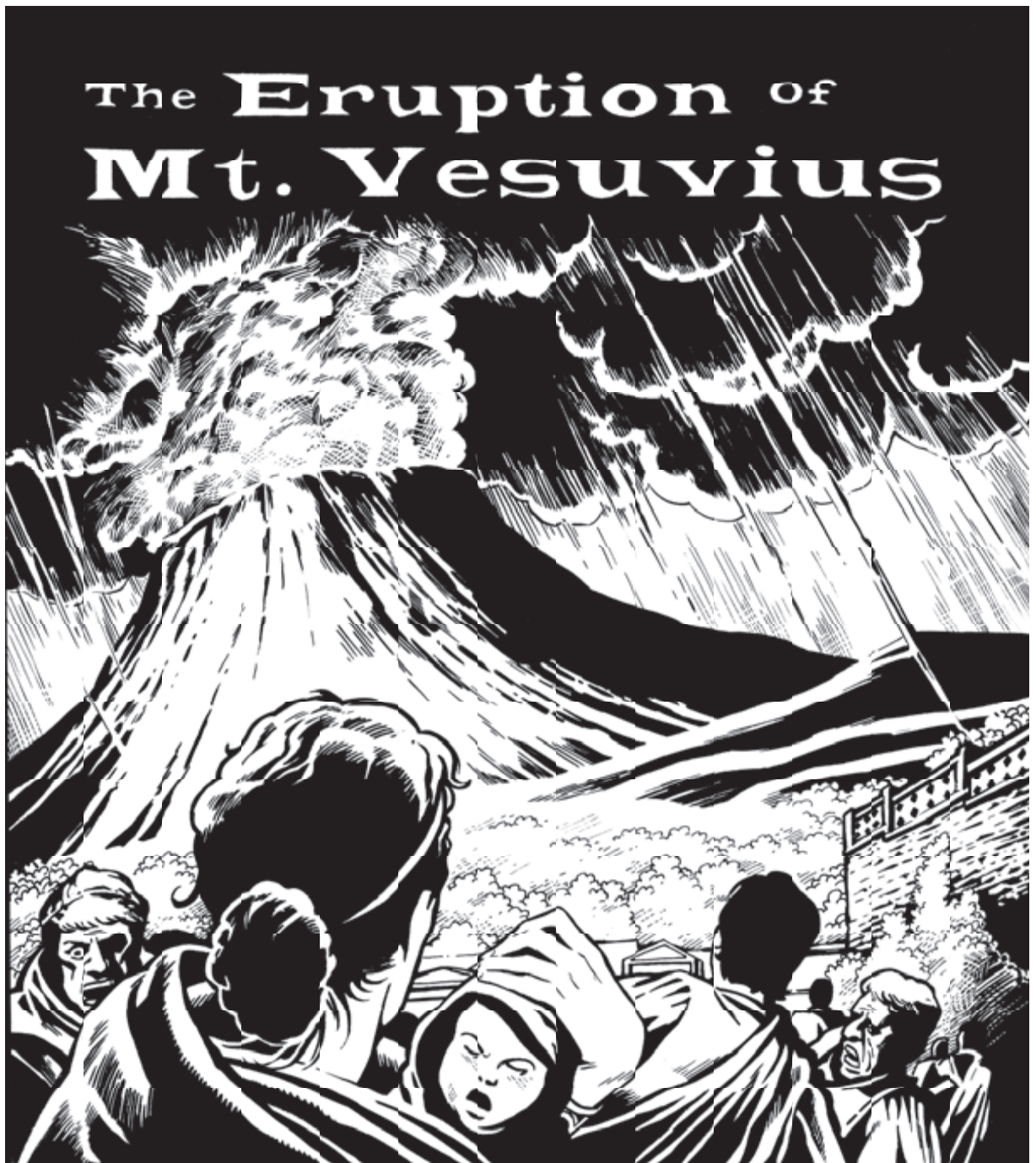
WHAT'S A CAMERA?

I'VE GOT NO IDEA.

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CHAPTER 9

The Rise of Rome



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When Mount Vesuvius erupted in A.D. 79, it was thought that the city of Pompeii was destroyed under the volcanic ash. It was later discovered that the remains of the city were still in Pompeii, sealed under the ash.

Archaeologists found that there were holes in the ash shaped like human bodies. When the plaster was poured into these holes, it created casts that re-created what the people looked like when the ash consumed them.

In our story, an archaeologist ponders over what occurred in the last moments of this woman's life . . .



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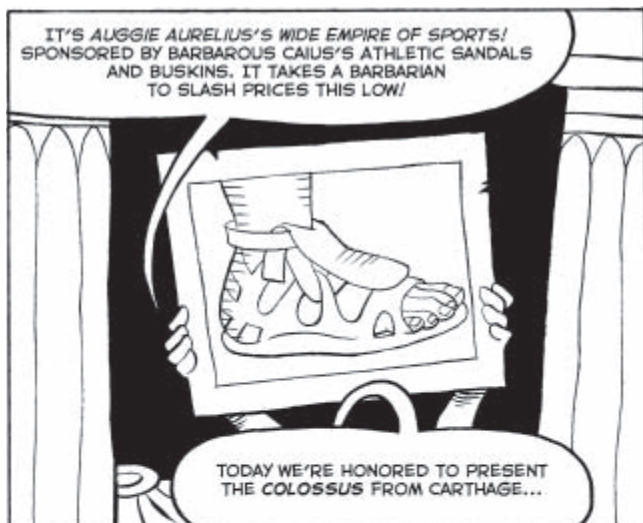


CHAPTER 10

Roman Civilization

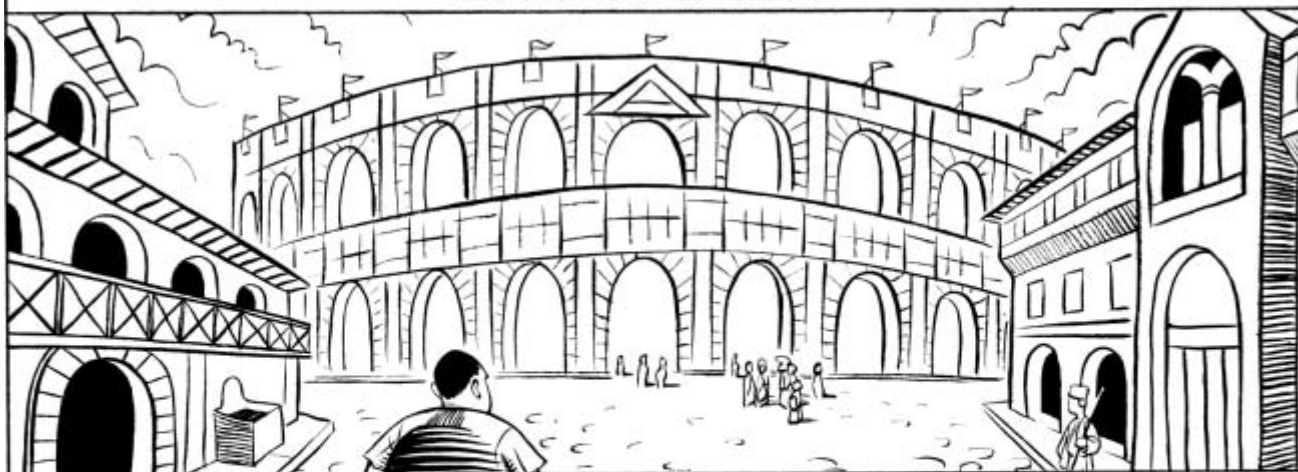


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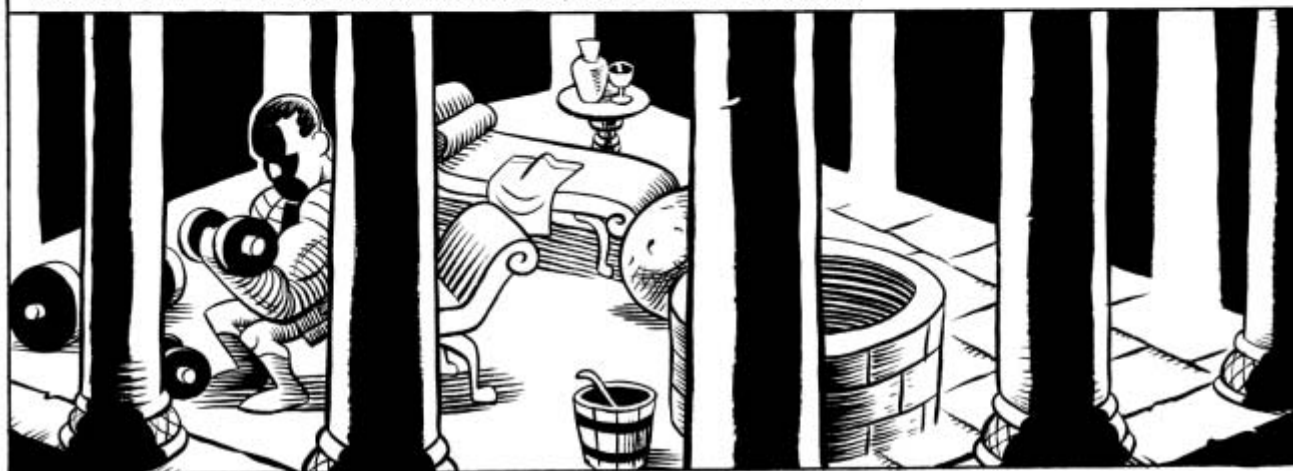
IT WAS AN AWESOME OPPORTUNITY. FOR A GLADIATOR, IT JUST DOESN'T GET ANY BETTER THAN THE COLOSSEUM. ONCE YOU'VE FOUGHT IN THE "BIG HOUSE," YOU JUST CAN'T GO BACK TO FIGHTING IN A CIRCLE OF DIRT OUTSIDE SOME REGIONAL CONSUL'S SUMMER HOME. THIS PLACE HAS CLASS.



HERE YOU GOT THE LOVE AND SUPPORT OF THE BEST FANS IN THE WORLD. THERE'S NOTHING LIKE A ROMAN AUDIENCE.

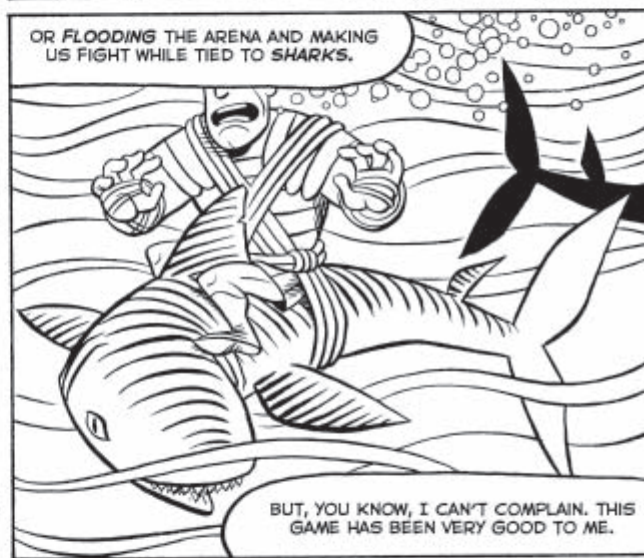
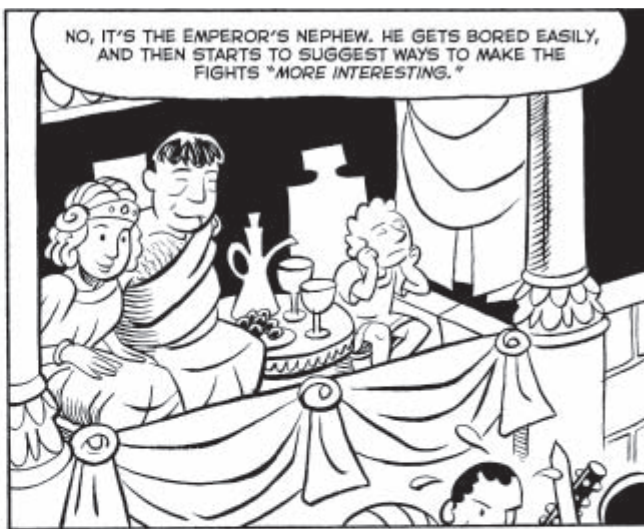


AND YOU GOT THE BEST GLADIATORS' FACILITIES IN THE WORLD... EXERCISE EQUIPMENT, PRACTICE ARENAS, STEAM ROOM, VOMITORIUM, AND A FULL STAFF OF MASSAGE THERAPISTS STANDING BY, IN CASE YOU NEED A RUBDOWN.



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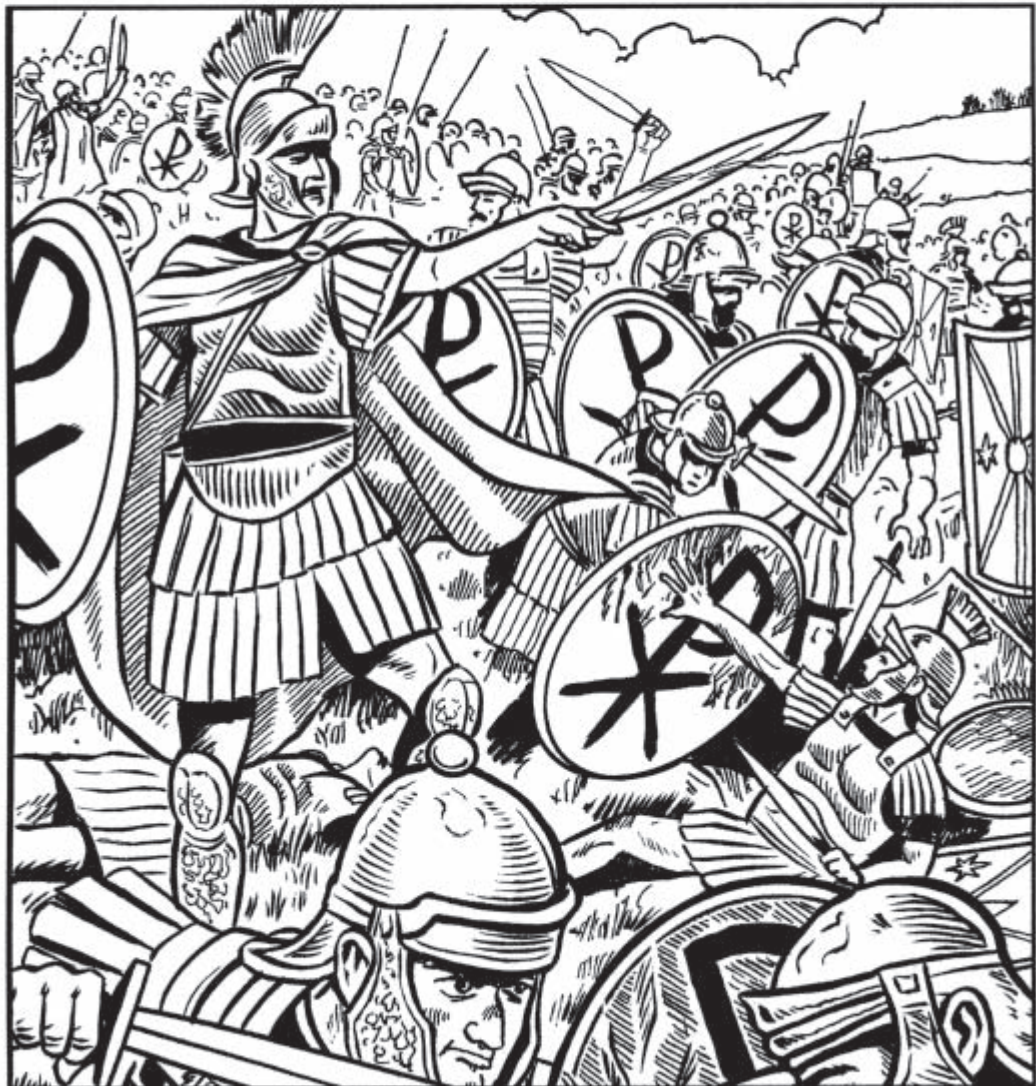




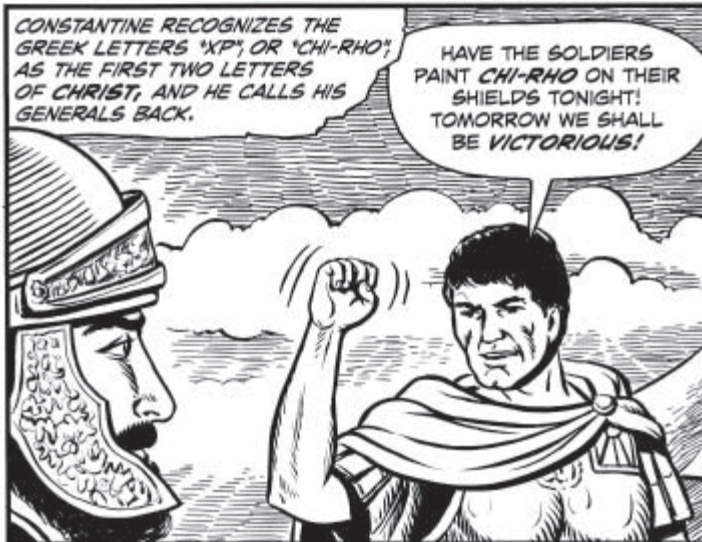
CHAPTER 11

The Rise of Christianity

THE VISION







MAXENTIUS WAS KILLED ON THE SHORE OF THE TIBER RIVER. THE REMAINING HEAVILY ARMORED SOLDIERS UNDER HIS COMMAND SWARMED ACROSS THE FLOATING BRIDGE IN RETREAT. THEIR WEIGHT CAUSED THE BRIDGE TO COLLAPSE, AND MOST OF THE SOLDIERS DROWNED IN THE TIBER.



WE HAVE WON, CENTURIONS! NOW WE WILL MARCH INTO ROME!

HAIL CAESAR!



THE FOLLOWING YEAR IN A.D. 313

ALTHOUGH I WAS A PAGAN, THE CHRISTIAN GOD HAS CLEARLY SHINED DOWN ON ME IN BATTLE. SEND ME A SCRIBE.



WHEN CONSTANTINE ENTERED ROME, HE WAS DECLARED THE SOLE RULER OF THE ROMAN EMPIRE.



I HEREBY SIGN THE EDICT OF MILAN, WHICH OFFICIALLY ENDS ALL GOVERNMENTAL PERSECUTION OF CHRISTIANS. ROME WILL ALSO RETURN MEETING PLACES AND OTHER PROPERTIES WHICH WE HAVE TAKEN FROM THE CHRISTIANS.



THE EDICT OF MILAN MADE CHRISTIANITY LEGAL ALONGSIDE PAGANISM, WHICH WAS THE OFFICIAL RELIGION OF THE ROMAN EMPIRE AT THE TIME.



WITH THE EMPEROR AS A PATRON, CHRISTIANITY EVENTUALLY BECAME THE OFFICIAL RELIGION OF THE ROMAN EMPIRE.

